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*and selection of popular
Marches, Strathspeys and
Reels.*

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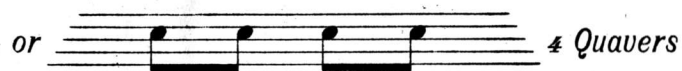
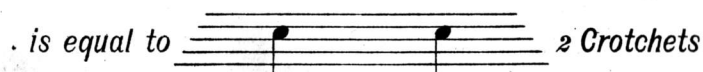
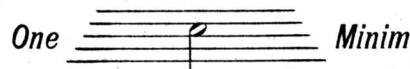
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INSTRUCTIONS AND EXERCISES.

The Scale for the Bagpipe being a fixed one of one octave, the intending Piper does not require to go deeply into the mysteries of sharps and flats, Bagpipe music in common with other music is divided into parts or measures and each part into bars; single lines drawn across the stave denote the bars and double lines the end of the parts; two dots placed on the side of the double bar signifies that the measure is to be repeated; the G clef only is used. A dot placed after a note lengthens it by a half. The figure 3 placed over or under three notes means that they must be played in the time of two.



Pipe tunes are written in **C** common time— notes to the value of 4 crotchets in the bar and 8 bars to measure.

$\frac{2}{4}$ Two-four time— notes to the value of 2 crotchets in the bar and 16 bars to the measure.

$\frac{3}{4}$ Three-four time— notes to the value of 3 crotchets in the bar and 8 bars to the measure.

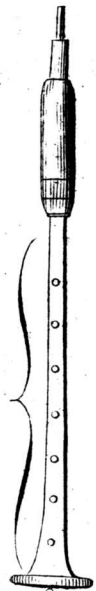
$\frac{6}{8}$ Six-eight time— notes to the value of 3 crotchets in the bar and 16 bars to the measure.

$\frac{9}{8}$ Nine-eight time— notes to the value of 9 quavers in the bar and 8 bars to the measure.

The introductory notes, if any, are added to the time of the last bar in each measure and complete the time of that bar. Grace-notes do not count in the time of the bars.

All grace-notes require to be performed distinctly and firmly by lifting the fingers well up while at practice.

Scale.



		G	A	B	C	D	E	F	G	A	G	A
Left Hand.	Thumb.	●	●	●	●	●	●	●	●	○	●	○
	1st Finger.	●	●	●	●	●	●	●	○	○	○	○
	2nd Finger.	●	●	●	●	●	●	○	○	○	○	○
	3rd Finger.	●	●	●	●	●	○	○	○	●	●	●
Right Hand.	1st Finger.	●	●	●	●	○	●	●	●	●	●	●
	2nd Finger.	●	●	●	○	○	●	●	●	●	●	●
	3rd Finger.	●	●	○	○	○	●	●	●	●	●	●
	4th Finger.	●	○	○	○	●	○	○	○	○	○	○

The opposite diagram shows the fingering of the Scale.

Closed holes are represented thus ● and open ones, ○.

The extra G and A at the end of Diagram gives another style of fingering these notes which is often used, as it has the effect of sharpening those notes; it is convenient to be able to play them both ways.

To hold the chanter, place the flat point of little finger of right hand on bottom hole; lay the other fingers down flat so that the holes will be covered by parts between the middle joints, the thumb to be placed directly under the second finger. The thumb will in most cases be painful for some time, but it must be kept there, as that position gives the lower fingers the power required. Place the thumb of the left hand on the hole at the back of chanter, and the flat points of 1st 2nd and 3rd fingers in their places; they must not be hooked round chanter.

In learning the Scale proceed as diagram, care being taken when hands are changed from the note D to E, not to catch. While raising the 3rd finger of top hand put back simultaneously the 1st 2nd and 3rd fingers of lower hand and raise little finger; if this is not cleanly done the result is an overlap or short A between. The same thing usually happens between the notes F and G. While putting back 2nd or 3rd finger raise 1st finger, they should just pass each other.

Having mastered the Scale it is necessary to practise a few exercises before proceeding to learn simple tunes.

IV

Exercise with G grace note.

Grace notes are not fingered according to Scale, the topmost finger of the movement only being used. Thus; to produce G grace note raise and put down 1st finger top hand. All the full notes in this exercise require to be fingered as shown in Scale.



Raise 1st finger of top hand, and put it down smartly, having all the other holes closed, this will give G grace note and full low G note; raise little finger which gives A then next finger which gives B.



Again raise 1st finger top hand, and while doing so drop 3rd finger of bottom hand into position of note low A, put down 1st finger top hand this gives low A, raise 3rd and 2nd finger of low hand one after the other which gives B and C.



Again raise grace note, at same time drop 2nd finger low hand into position of note B, put down grace note which then gives B, raise 3rd finger which gives C, raise 1st finger, at same time put down little finger which gives D.



Raise grace note and at same time put back 1st finger into position of note C, raising little finger at same time, put down grace note which gives C; raise 1st finger at same time put down little finger which gives D, drop 1st 2nd and 3rd fingers, at same time raise little finger and 3rd finger top hand this gives note E.



Raise grace note and at same time bring bottom hand into position for note D; put down grace note, this gives D; drop 1st 2nd and 3rd and raise little finger and 3rd finger top hand, this gives E; raise 2nd finger top hand, this gives F. Care must be taken in changing top and bottom hands, that is from D to E, that they do not overlap as the result would be a short A between them.



Raise grace note and at same time drop 2nd finger top hand, put down grace note, this gives E; raise 2nd finger, this gives F; then raise 1st finger, at same time put other finger into position to give G according to Scale.



Having arrived at note G a high A grace note takes the place of the G grace note. Raise thumb and put it down smartly, at same time put down 1st finger top hand and raise other fingers required to form F; again come to G, then raise thumb which gives high A.

High A shake.

This shake is composed of two grace notes—high A and G joined—and is performed by sounding high A and passing the thumb with a smart upward movement over the hole in back of chanter. In playing to high A from any of the bottom hand notes care must be taken not to put down bottom hand before top hand is raised. The movement of the hands requires to be simultaneous otherwise the result is an overlap or short note between them.



Close all the holes in the chanter, this gives the first note G in this exercise, then rise to high A as shown in Scale; perform shake.



As the little finger is already raised put down top hand fingers, which gives low A; again raise top hand and repeat shake.



Raise 3rd finger lower hand and at same time put down top hand fingers, which gives B; again raise top hand fingers to position of high A at same time drop back 3rd finger bottom hand; repeat shake.



Raise together 2nd and 3rd fingers bottom hand, at same time put down top hand fingers, this gives C; again raise top hand to high A and put down low hand 2nd and 3rd fingers; repeat shake.



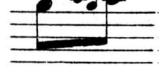
Put down top hand fingers and little finger, at same time raise 1st 2nd and 3rd fingers bottom hand this gives D; drop lower hand fingers and at same time raise little finger and top hand to high A; repeat shake.



Put down top hand fingers to position for note E, raise top hand fingers to position of high A and repeat shake.



Put back top hand to note F, again raise top hand into position of A; repeat shake.



Put down thumb, which gives G raise thumb and repeat shake.

High G shake.

This shake is composed of the two grace notes G and F joined. The G here is not fingered according to the Scale, as the whole top hand except thumb requires to be raised, it being more convenient to strike the F that way. The shake therefore is performed by raising 1st 2nd and 3rd fingers top hand, the little finger of lower hand being also raised, strike top hole of chanter smartly with 1st finger finishing with the 3 fingers raised which gives you G, the touch down gives F. In shifting fingers from high G of this exercise care must be taken not to put down G before raising the next note, otherwise the fingering will not be clean.



Sound low G, then raise little finger and top hand fingers as described above, perform shake.



As the little finger is already up, put down top hand fingers, again raise top hand and repeat shake.



Raise 3rd finger bottom hand, at same time put down top hand, having sounded B put down 3rd finger and at same time raise top hand and repeat shake.



Raise together 2nd and 3rd finger bottom hand while putting back top hand, this gives C; drop 2nd and 3rd fingers and raise top hand and perform shake.



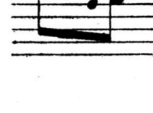
Put down top hand and little finger and at same time raise together 1st 2nd and 3rd fingers bottom hand, this gives D; drop lower hand, raise little finger and top hand and repeat shake.



Put down together 1st and 2nd fingers top hand, thus gives E; again raise fingers and repeat shake.



Put down 1st finger, which gives F; raise finger and repeat shake.



Raise thumb and put down other fingers of top hand to produce high A; put down thumb and 1st finger of top hand for F grace note shown raise 1st finger smartly; this F has to be very short.

F shake.

This movement is composed of grace notes G.F.G. joined and is performed by raising 1st 2nd and 3rd fingers of top hand, always having the little finger raised, put down 1st finger, raise and put it down again. This striking of top finger twice gives you G.F.G. shake and full note F, the last note of the movement.



Sound low G, raise little finger and top hand and strike smartly twice as described above.



The little finger being already up, put down top hand, sound low A; then raise top hand and perform shake.



Put down top hand fingers while raising 3rd finger bottom hand, this gives B; put down 3rd finger while raising top hand; repeat shake.



Put down top hand while raising lower hand to C, put back 2nd and 3rd fingers lower hand while raising top hand, repeat shake.



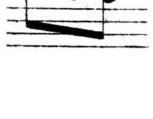
Put down top hand and little finger, raise 1st 2nd and 3rd fingers lower hand, this gives D; raise top hand and little finger while putting down lower hand; repeat shake.



Put down 1st and 2nd fingers top hand, this gives E; raise them again and repeat shake.



Raise fingers required for G, put down 1st finger while raising other finger of top hand, strike 1st finger once only.



Raise thumb and put other fingers into position for high A; put down thumb and 1st finger while raising others of top hand, strike 1st finger once only.

E shake.

This shake consists of grace notes G.E.F. joined, and is performed by raising 1st and 3rd fingers top hand little finger of course being up also, put down 1st finger then raise 2nd finger and put it down. Be sure one finger is down before the other is raised. Sound the first note of each group before performing shake.



Sound low G, raise together little finger and 1st and 3rd fingers top hand, perform shake as described.



Put down 1st and 3rd fingers, the little finger being already up gives A, raise 1st and 3rd fingers of top hand and repeat shake.



Raise 3rd finger low hand while putting down top hand, this gives B; put back 3rd finger low hand while raising top hand fingers required for shake, repeat shake.



Put down top hand while forming note C; put down together 2nd and 3rd fingers lower hand while raising top hand to repeat shake.



Put down top hand while forming note D; put down 1st 2nd and 3rd fingers lower hand while raising little finger and top hand to repeat shake.



Raise 2nd finger top hand, this forms F; raise 1st finger of top hand and at same time put down 2nd, put down 1st then raise and put down 2nd; this completes the shake.



Form high G, put down 1st and 2nd fingers top hand having 3rd finger up, strike smartly with 1st finger once only.



Form high A, put down thumb and 1st and 2nd fingers top hand, having 3rd up finger strike with 1st finger smartly once only.

D shake.

This shake consists of notes low G. D. C. joined, and is performed by closing the chanter on low G then raising 1st, 2nd and 3rd fingers bottom hand and striking 1st finger smartly. Finishing on D the striking of 1st finger gives the C in shake.



Sound low G, raise 1st, 2nd and 3rd fingers of lower hand and strike with 1st finger as described.



Put down 1st, 2nd and 3rd fingers and at same time raise little finger, this gives A; put down little finger then raise others required to perform shake as described.



Put down 1st and 2nd fingers while raising little finger, this gives B; close to low G and perform shake.



Put down 1st finger while raising little finger, this gives C; close to low G and perform shake.



Put down 1st, 2nd and 3rd fingers while raising little finger. and 3rd finger top hand, this gives E; close to low G and perform shake.



Put down 1st, 2nd and 3rd fingers at same time raise little finger and 2nd and 3rd fingers top hand, this gives F; again close to low G and repeat shake.



Put down 1st, 2nd and 3rd fingers at same time raise little finger and top hand to form high G; close again to low G; repeat shake.



Put down lower hand, raise little finger and top hand to form high A at same time, again close to low G and perform shake.



Form note D, strike G grace note then 1st finger lower hand which gives C grace note.



Form note D, strike 1st finger or G grace note then 3rd finger or E grace note.



Two ways of writing same movement.

Sound low A, strike little finger with an upward movement, then draw it back, while doing so strike smartly; this movement requires great practice and is a very important one.



This shake is composed of first the note G, the second may be low G.A.B. or C. the third is D. Sound low A raise G grace note, at same time form note C, put down G grace note, then strike D grace note; this leaves hand in position of note C; again strike G grace note at same time forming note B, then strike D grace note, this gives shake on B. This shake is performed in same manner while holding the notes low G or A, always making sure G grace note is down before striking D.



While striking G grace note form C; having sounded C raise D grace note and at same time put down 2nd and 3rd fingers lower hand, put down D grace note, this gives A; raise whole of lower hand and put down 1st finger or D grace note this gives C; again strike G grace note while forming B, strike D grace note while forming low G, raise 1st, 2nd, 3rd and 4th fingers lower hand, put down 1st, this gives the last B in this movement.



Sound E, strike E finger smartly on lower hand held at note A. G grace note may be used before the first E.



Sound F strike 2nd finger top hand smartly to note E. G grace note may be used before the first F.



Form note C, strike G and D grace notes one after the other, raise E grace note at same time put lower fingers to low A, put down grace note; raise G grace note at same time form B; put down grace note and then strike D grace note; while raising E grace note form fingers to low G, put down E grace note.



Have fingers in position of low A, raise and put down G grace note; raise and put down 1st finger lower hand or D grace note; raise and put down 3rd finger top hand or E grace note. Care must be taken not to raise one finger until the other is down, thus having a distinct A between each grace note. The movement is performed in same manner putting three notes low G B or C in place of three notes A, shown.




Sound low A and strike little finger smartly on note G, substitute notes B for A and strike both fingers raised, play note C and strike the three fingers raised. G grace note may be used before the first A, B or C.



Sound low A, put down little finger, next raise and put down 1st finger low hand or D grace note, then raise little finger. The same movement is performed on the notes B and C.



Form note low A strike G grace note, put down little finger then strike D grace note, raise and put down 3rd finger top hand or E grace note, at same time raising little finger. Any other note may be used instead of the first A, the rest of the movement being fingered as shown except D.

Where B grace note is used  instead of grace note D, to produce this B grace note strike only 3rd finger low hand.



These are two ways of writing the same movement. In the first one D is written a full note and A a grace note, in the 2nd way this is reversed. The second way is the more correct as the D in both cases is fingered as a grace note. On E, strike G grace note close little finger then raise D grace note, at same time raise little finger, put down D grace note and raise E 3rd finger top hand. Almost any other notes may be used instead of the two notes E shown, but the low G D and A are always fingered in the same way.



Play as if written:



That is, finger the note B as a grace note strike only the 3rd finger lower hand after closing low G.



Play as if written:



That is, finger the note B as a grace note strike only the 3rd finger lower hand after closing low G.



Play as if written:



That is, finger the notes D and C as grace notes strike the 1st and 2nd fingers lower hand one after the other having low G closed the last B must be according to Scale.



Strike G grace note on note C, put down all fingers to low G, raise little finger. D and B may be used instead of C shown.

Having mastered all the foregoing, the intending Piper will proceed to learn simple tunes, progressing to more difficult ones. Great care must be taken to learn to play slowly and correctly; playing in quick time will come after careful practice. When able to play a few marches in slow time he will start with the Pipes. It is preferable to begin with only one of the tenor drones going. Having got the drones in position on the left shoulder the bag under the arm and the chanter in the left hand with fingers in position of E commence blowing into the bag until fully inflated. The bag must then be kept tight by blowing and pressing alternately until a continuous and equal sound can be kept up; having succeeded in this proceed to play tunes learnt. In learning to tune the drones it will be found that if out of tune the reed will be heard vibrating very quickly and as the joint of the drone is shifted into tune the vibrations will get slower until perfectly steady. If the drone is tuned to E it ought to be in tune with all the other notes if the chanter reed is correctly set. The setting of this reed requires experience in raising or sinking it in the chanter. When the tuning of little drone has been learnt the big drone may be started, and the other tenor drone in course.

Kenmure's on and awa' Willie.

1
March.



Bundle and go.

Quickstep.



Blue Bonnets.

March.



The kilt's my delight.

3
Reel.



Killiecrankie.

Quickstep.



Scotland the brave.

March.



The Black Snuff Mill.

Reel.



Miss Ann Amelia Stewart.

5
March.



The Castle and keys.

Quickstep.

W. MACKINNON.



The Campbells are comin'.

Quickstep.



Cullen House.

Quickstep.



Cam' ye by Athole.

Quickstep.



My love she's but a lassie yet.

Quickstep.



The Lads of Mull.

Reel.



The Highlands of Banffshire.

Strathspey.

Arr. by J. Mc COLL.



Prince Charlie's welcome to Skye.

March.



The Highland Laddie.

Quickstep.



The Marquis of Huntly.

Strathspey.



The Atholl Highlanders' March.





Dear is the Ale.

Reel.



Be!

Jenny Dang the Weaver.

Reel.



Macrae's Reel.

D. MACRAE, DINGWALL.



Yester House.

Strathspey.



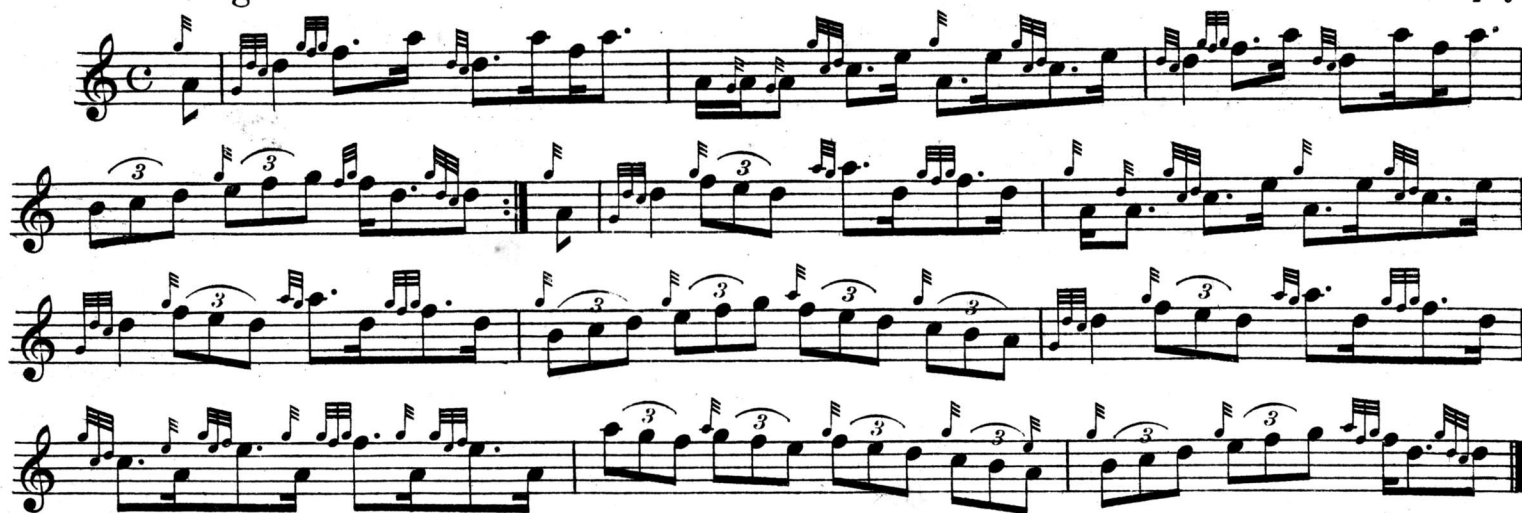
Ghillie Callum.

Sword Dance.



Stirling Castle.

Strathspey.



Mrs Macdonald of Dunach.

Strathspey. J. Mc COLL.



Reel of Tulloch.

Arranged by PETER HENDERSON.



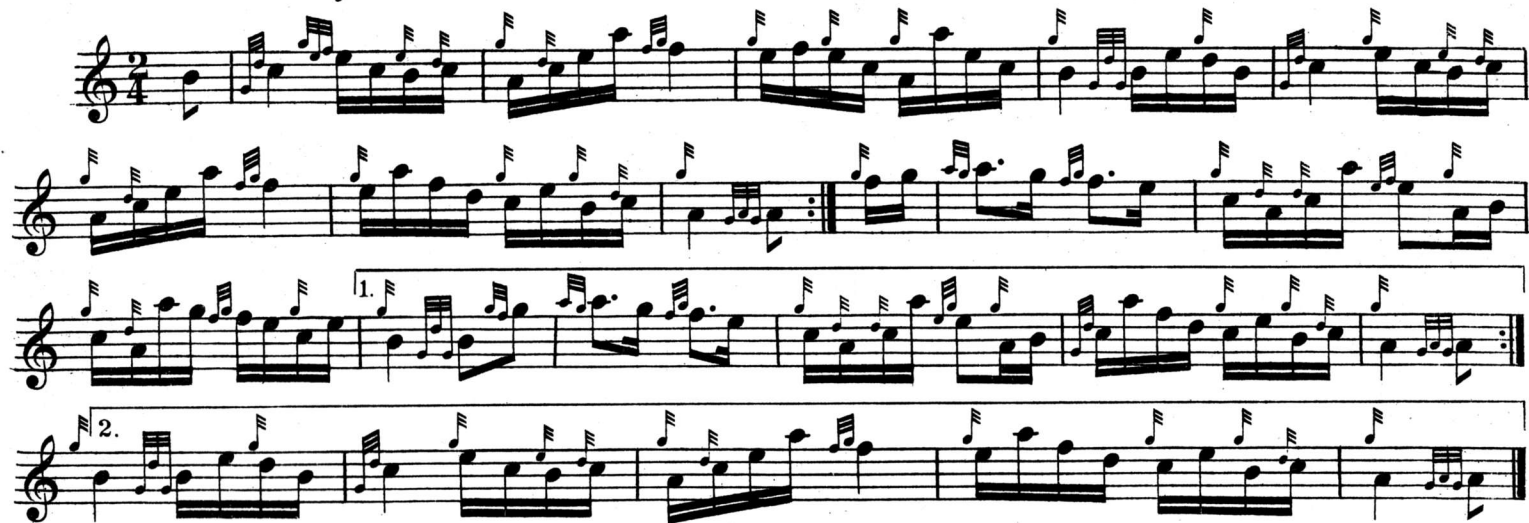
Thick lies the mist on yon hill.

Strathspey.



Castle Wemyss.

Slow March. Pipe Major J. BALLOCH Late K.O.S.B.



Capt Keeler's Reel.



Cutty's Wedding.

Strathspey.



Bothwell Castle.

March. Pipe Major D.MATHIESON H.L.I.



I'm o'er young to marry yet.

March.



The Back o' Benachie.

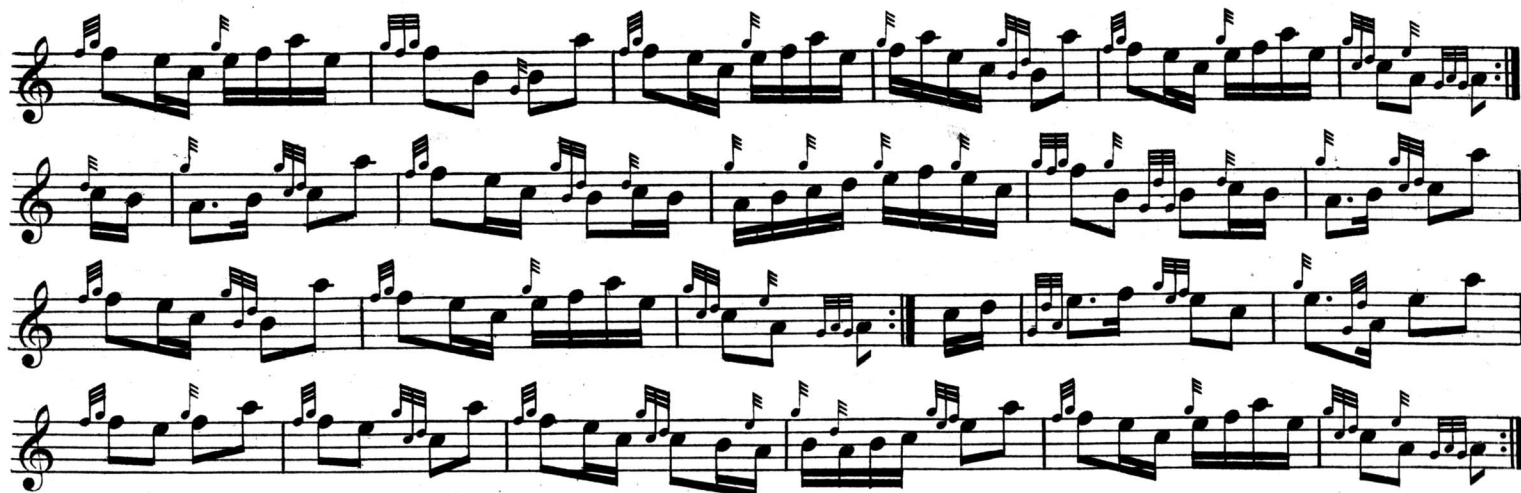
March.



79ths Farewell to Gibraltar.

March.





Captain Gordon of Nether Place.

March.

Pipe Major M^c CONNACHER.



Pibroch Donald Dhu.

March.

The musical score is written on seven staves, each containing a single melodic line. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by frequent eighth and sixteenth notes, often beamed together, and includes many accidentals (sharps and naturals). The score is divided into several measures, with some measures containing repeat signs (double bar lines with dots). First and second endings are indicated by the numbers '1.' and '2.' above the staff lines. The first ending typically leads back to an earlier part of the piece, while the second ending provides an alternative conclusion. The overall tempo and feel are suggested by the 'March.' label.

Mackenzie Highlanders.

March.



Lamont Allardyce.

March.

MALCOLM LAMONT.



The Glengarry gathering.

March.





Old Cockburn.

Strathspey. G. WILKIE.



Jonnie Cope.

March.





The grey Buck.

March.



The Drunken Piper.

March.





The Devil in the kitchen.

Strathspey.



John Roy Stewart.

Strathspey.

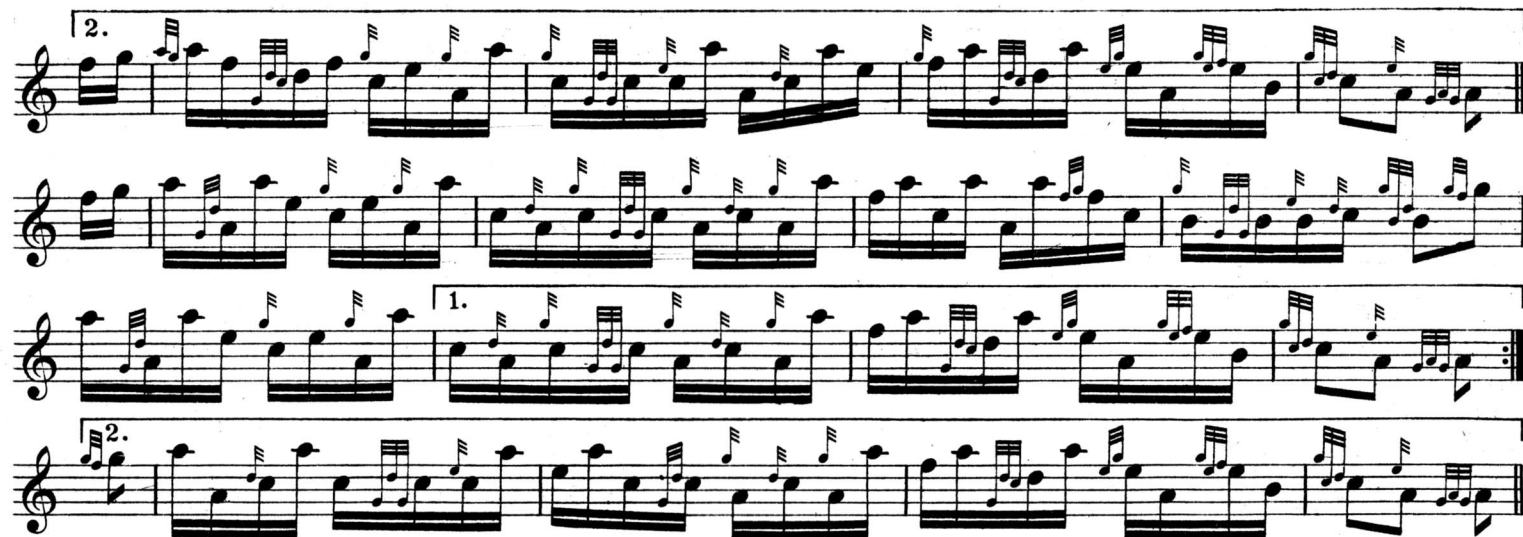


Peter Wilkie's Farewell to Meggernie Castle.

March.

G. WILKIE.





Lochnell House.

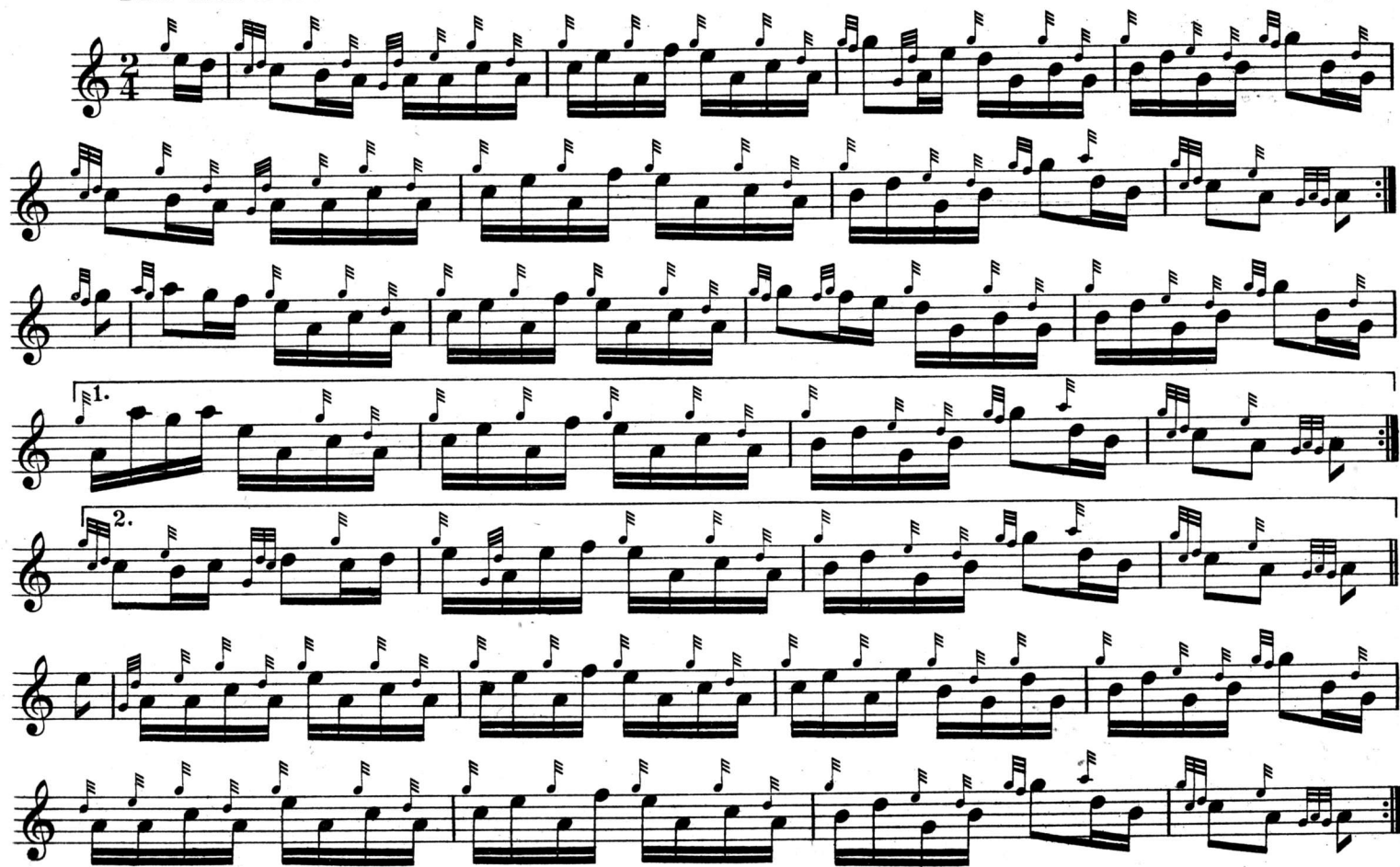
March.

By Pipe Major M^c CONNACHER.



The Marchioness of Tulliebardine.

March.





Lord Panmure.

March.



We'll take the Highway.

March.



The Barren Rocks of Aden.

March.





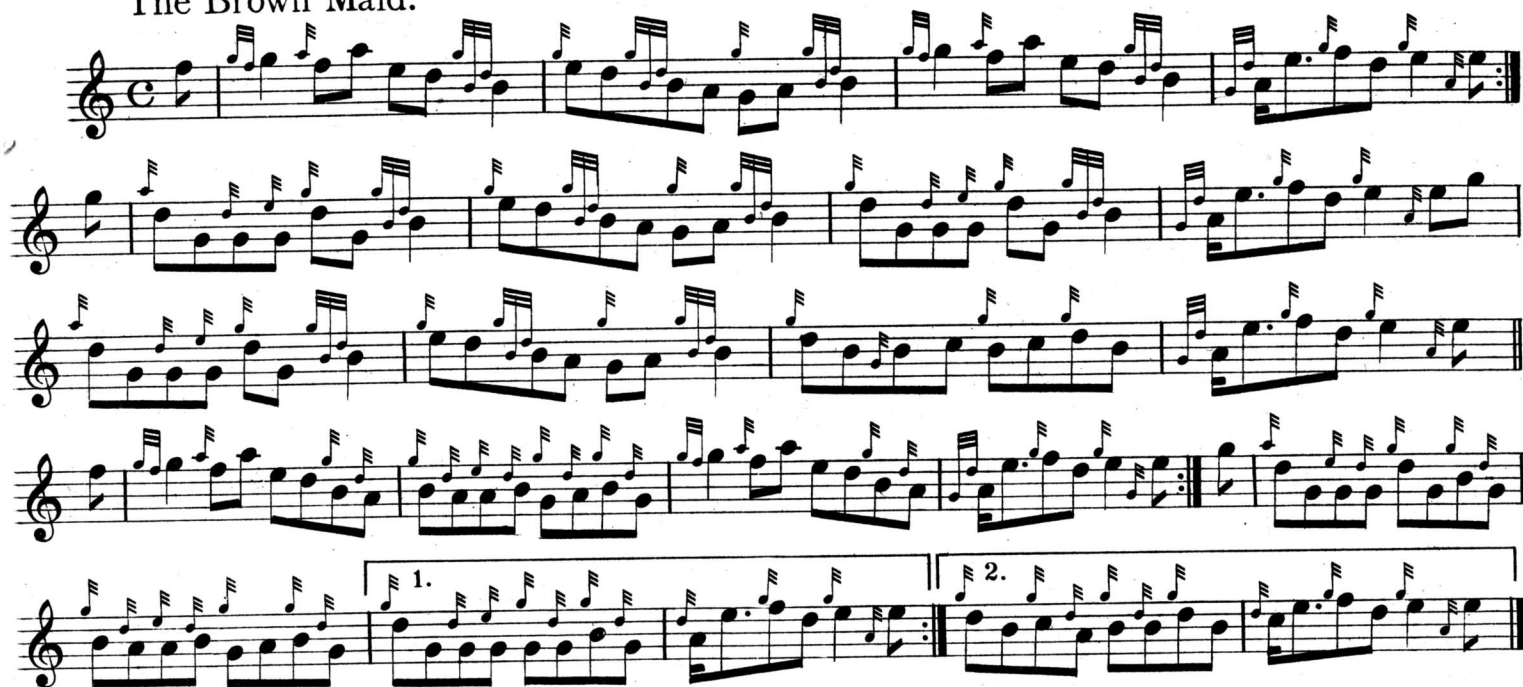
Lieut. Allan's Wedding March.

THOS. CLARK Pipe Major Black Watch.



The Brown Maid.

Reel.

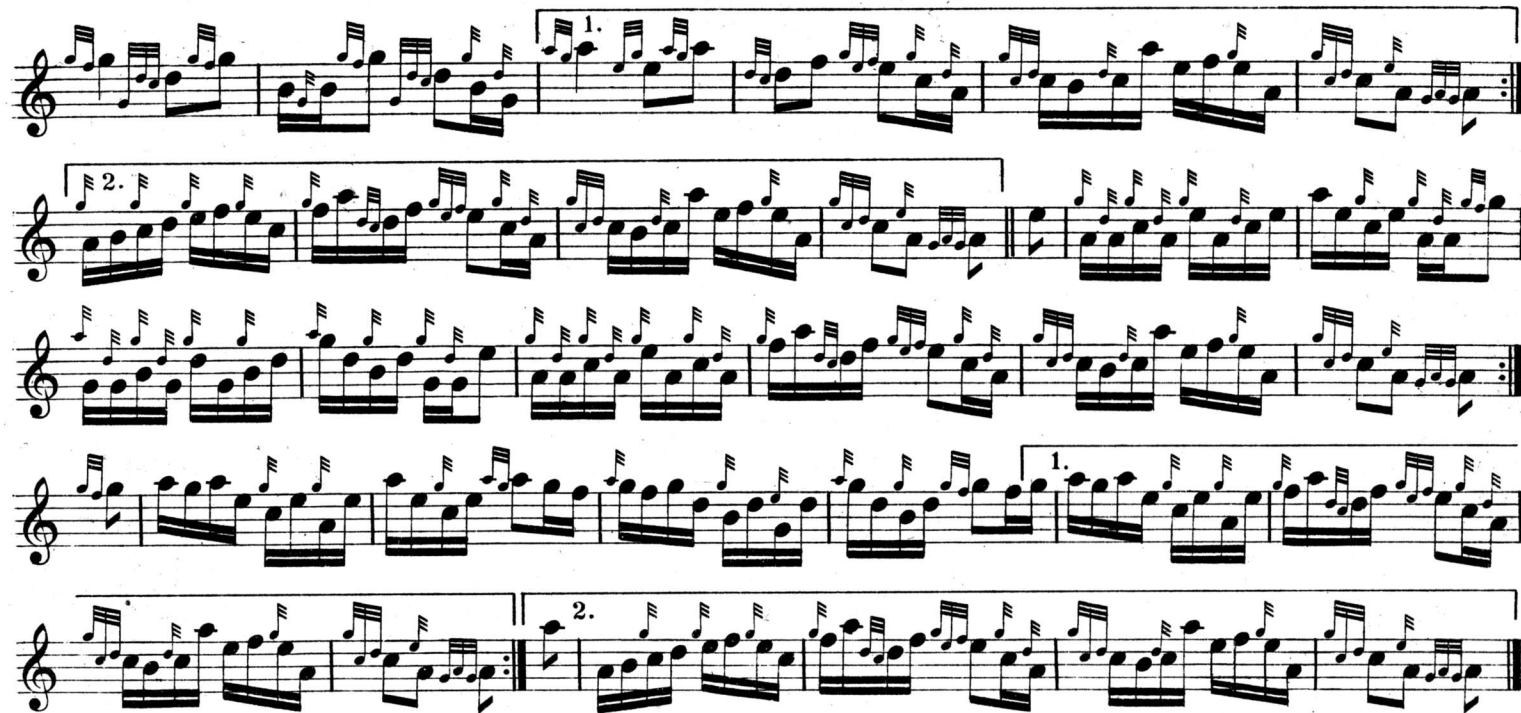


Atholl Highlanders March to Loch Katrine.

March.

W. ROSE.





Happy we've been a' th' gether.

Air.



The Argyll & Sutherland Highlanders at Modder River.

March.

Win.ROBB.



Farquharson's Farewell to Strathdon.

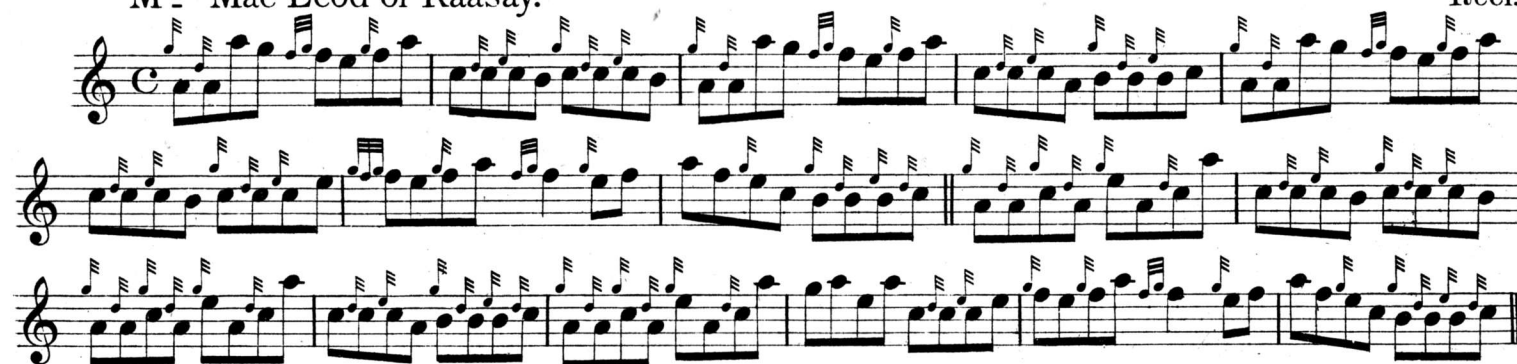
March.

J. CAMPBELL, Piper to the King.



Mrs MacLeod of Raasay.

Reel.



Victoria Campbell.

Jig.

J. CAMPBELL, Piper to the King.



Old Moss.

March.

R. L. ADAMSON.



Noah's Ark. Col. Stockwell.

March.



The Caledonian Society of Winnipeg.

March.



The Road to the Isles, or The Burning Sands of Egypt.



The Old Chanter.

Jig.

Setting by Pipe Major A. Mac PHEDRAN.



DOUBLET OR JACKET

Round Chest at G (Over Vest).....
 " Waist at H "

VEST.

KILT.

From I to J for Full Length	
Round Seat - - -	
" Waist (Under Vest)	

TREWS.

To wear under Kilt.

Length inside Leg -

Waist (Under Vest) -

HEIGHT.....

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